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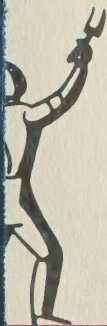
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Prelude to performance.

CAI HW82

55 Plb

PRELUDE
TO
PERFORMANCE





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PRELUDE TO

PERFORMANCE



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This guide to play production is designed to accompany and to supplement the film "Prelude to Performance", which was produced by John W. Jones, Chairman, Motion Picture Division, L.L.T., for the London Little Theatre in 1950.

Text prepared by Blanch M. Hogg,
London Little Theatre.

Grateful acknowledgment is made to the Directors of the London Little Theatre for their generous contribution.

EDMOND CLOUTIER, C.M.G., O.A., D.S.P.
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OTTAWA, 1955.

PRELUDE TO PERFORMANCE

Commentary by Blanch Hogg

The Play Starts as an Idea in the Mind of the Director

The very first form in which any play exists is the script. At this point it is usually the thought, the dream, the creation, of one mind only, that of the author. Before it is shaped into the visual form of a performance, many people will be drawn into it and their thoughts and talents, their personality and creativeness will be woven into a pattern. This pattern will be the performance which they will give. It will be the interpretation of the author's intention which has been arrived at by this particular group. The people who will give the visual expression to the interpretation will be the actors. It is they who will bring it to life. It will be clothed and adorned and given a physical setting and frame by designers and craftsmen. At the very centre of the production guiding the interpretation which is being evolved, correlating the individual contributions and talents, responsible in the end for the pattern of the performance, is the director.

She Studies the Play

In all probability, the director will have read the script and begun to dream about a possible production long before any actual work on it begins. But whether this particular time lapse is long or short, the fact remains that the first step in the preparation of the performance is made by the director alone and it consists of reading and rereading the script, getting the feel of it as a whole, how it is built, how it grows; sensing what the author wants to say and the response which he hopes the audience will give; getting to know the characters in the play, how they are related to each other, and the mainsprings which motivate the things they do. This preparation may be long or short, but by the time it is completed the director has formed a first, clear impression of what the play is about and how the production might take shape. There is nothing binding or inflexible about this first impression, but it is the spring-board from which the director will begin to work: to assemble actors and to begin rehearsals.

Nothing is more important in the preparation of a play than careful casting. This is a point where it behooves a director to move slowly. If an open casting reading has been called, the director will probably be



"As You Like It"

Notice of Casting Reading

On stage, Sunday Evening
May 1st, 8 o'clock.

An open reading,
anyone interested
please attend.

First Reading Rehearsal

Notes on readers:

Marie Ramsay - 25

short
dark

English - nice voice
has acting experience
doesn't know play

try for
Celia
or
Audrey

Bill Ziegler - 22

wants to
try Orlando

Tall, good looking
Poor voice

try for
Orlando

George Simpson - older actor

English voice (cockney)

Good character face

try for
Adam
or
Corin

Violet Jones -

English - tall, dark
Pleasing voice

try for
~~Rebecca~~
or
Phebe

Rowena Rae - 25

short, dark

Canadian accent

Rather shy

try for
Celia

Try For

Orlando - Bill Ziegler
Gordon Reid
Bruce Ross



faced with actors whose work she already knows and whom she may already have in mind for certain parts, but also by people whom she has never seen before and of whose capabilities she knows nothing. The first step is, therefore, to consider carefully everyone who wishes to read for a part. The director should talk individually with each one and her assistant, who is the stage manager, should take notes of all points which are brought out in these interviews which might be helpful such as name, age, height, how they speak, whether they have any experience or not. He should also note any suggestions made as to the part they might play. Not until everyone has been interviewed or talked to, should any attempt be made to cast the play. And before doing this, it is a good idea to take a little time and consider carefully the two lists which by then will have been prepared — the list of the characters in the play (this, the director will have prepared in advance of the reading) and the notes on the readers which the stage manager assembled during the interviews. From these two a third list may now be prepared grouping the readers' names about the parts for which they would seem to be best suited.

Interviewing the Potential Cast

The director is now ready to begin casting readings. The director should not try at this stage to read the play as a whole. It is much better to select a number of scenes. Nor should she try to cast all the parts, but concentrate on the main ones or on such as have marked individual characteristics. Smaller parts, such as lords-in-waiting, etc., can be filled in later. It is often a good idea to have only two or three readers read at a time. The readers themselves will not be so nervous. The director can listen and concentrate better, and get a clearer impression of the things she is looking for. What will these be? A natural for the part, if she is lucky enough to find one, but on the whole, type casting is not by any means the most important consideration. However there



are certain essential physical characteristics which should be considered. For instance, in "As You Like It", Rosalind must be tall, and Celia, short. An intelligent reading of the part and an understanding of the lines is an important consideration. But sight reading is notoriously misleading; some people read better than others but have really very little more to give, others stumble and are unimpressive, but given a chance to get to know the lines better, improve out of all recognition. The director can test this capacity a little by herself clarifying the meaning of some of the lines, and then having them re-read. One thing which can be tested is the general quality of the voice, whether it is pleasant or unpleasant, monotonous or colourful, clear or muffled.

Methods of Casting

During the course of the readings the director should try to hear everyone in two or three parts. By that time she will have formed some pretty clear impressions, but should not be in a hurry to make a definite casting. It is better at this point to eliminate only those who are quite unsuitable for the play and to invite everyone else to come back to the next reading which will be a complete reading of the play.

Generally speaking, a director is wise to allow two or three such readings. They are the real testing period. As readers become more familiar with their parts, it becomes much clearer to the director whether or not they are suitable, whether they have ideas of their own and are creative and imaginative and whether they are responsive to ideas which are suggested to them, that is, to



direction. For during the course of these early readings the director will share with the cast her ideas about the play, what it is about, how it grows; the broad lines of the characters, their relationship, and the motives which prompt their actions. She will encourage discussion and the exchange of ideas. By the end of these readings the casting should have been completed and everyone should have a grasp of the play as a whole. In part, the director will achieve this by suggesting what she feels is the author's intention and by explaining how she plans to interpret it. In part, it will be the result of the impact which the play itself makes upon each actor as he reads it. The actors themselves will have begun to think about and know the characters they are going to play. Each one will be asking himself the questions - "Who is he? What does he do? Why does he do it?"

Designing the Setting

During this same period when the foundations of interpretation are being laid for the acting, or preferably even previous to it, work will have begun on some of the production problems of the play. Sets must be designed. Very often an artist or scene designer is asked to do this. It will be much more helpful to the designer if the director is able to indicate right at the start any features of the set which have already become important to her in her preliminary study of the play. For instance, she may have a strong feeling about wanting variety of levels, steps, etc. She may feel that the position of some door or point of entrance and exit is of great importance. She will suggest something of the general mood and intention which she has in mind in developing the play. The designer, too, should have read the play and be able to bring suggestions as to how it can be visually interpreted. Working together, rough sketches can be drafted. The designer will later develop these in detail, and should also prepare a

Try For

Orlando - Bill Ziegler - Good
 Gordon Reid - try as William
 Bruce Ross
 Adam - George Simpson } try both
 Marvin Kenyon } again
 Oliver - Jack Pincambe - try in small part
 Alex Richmond - Good OK.

Notes on Readers

M. Sage - Reading Rosalind.
 Wrong type
 Very responsive to direction
 G. Reid - Reading Orlando
 Not responsive to direction
 Too slow for Orlando

Collecting the Properties

Another job which should be organized, right at the start, is that of the properties. "Props" will be responsible for all furnishings and hand properties required and a complete list of these should be prepared in advance. It will be the responsibility of "props" to furnish substitutes for these which can be used during the rehearsals and to locate, or to make, the actual articles which will be used in the performance. Here again, "props" does not work alone, but in conjunction with the director and designers.

Forming a Team

In fact what has happened, is that a production staff has been assembled, made up of all those who will be responsible for the visual effects in the production. Each of these will have their own group of workers who will be working with them on their specialized jobs. The director will work directly with the production heads and will hold staff meetings at different times to keep everyone in touch with each other and with the progress and development of the play as a whole.

The Stage Manager and His Script

The person who works most closely of all with the director is the stage manager. He is her assistant and he should be familiar with every detail of the performance as it is set and developed. The stage manager should prepare a very special script of the play which is known as the stage manager's script. This may be a loose-leaf note book with a page of the printed text inserted between each of the pages of the note-book. The main point is that there be plenty of



marginal space or a blank page upon which the stage manager can make notes of everything pertaining to the performance of the scene. The stage manager should be able at any time to re-rehearse any scenes which have been set by the director and eventually it is the stage manager who will be in charge of the performance. During the period of the readings, the stage manager assists by keeping any notes which may be required and by preparing a schedule of the proposed rehearsals of the play.

Planning the Action

The time which can be spent on the production should be carefully planned by the director. Better results will be achieved if the actors know, in advance, what they will be working on at each rehearsal and what will be expected of them.

Blocking Out the Play

All preliminaries having been completed the director is ready to set the play, that is, to get the actors moving, and to map out the pattern of business, or physical action, which they will follow. Before starting to do this, the director should try to give the actors as clear a picture as possible of the proposed set emphasizing especially the location of all important features, such as steps, doors, entrances, exits, etc. The director should plan a pattern of business in advance. In doing so, she will consider a number of things; first, that the business be properly motivated, as no action must be planned which cannot be justified as a logical or necessary movement for the character to make. The director will also decide to use certain areas of the stage for certain scenes

PROPERTIES

"As You Like It"

ACT I.

Gold chain

Scene 2.

Rosalind.

Scene 2.

Touche stone.

Gold coins

Scene 2.

2 hords.

2 lanterns.

Scene 5.

Hords.

An assortment of costume knives and fancy swords
to be worn by courtiers.

ACT II.

Drinking Hens.

Scene 1.

Foresters

Knives

Scene 1.

Foresters

Bows

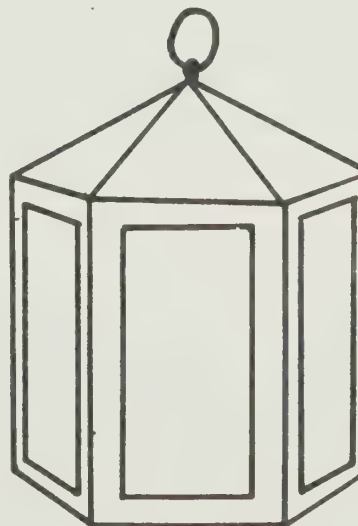
Scene 1.

Foresters

Arrows

Scene 1.

Foresters



LANTER

CUT CARDBOARD
AS ABOVE-SKETCH
AND FOLD ON
DOTTED LINES



Act. I. Scene 1.

Medium Slow Curtain.

3 Peals of Thunder as Curtain rises before Actors enter.

ACT I

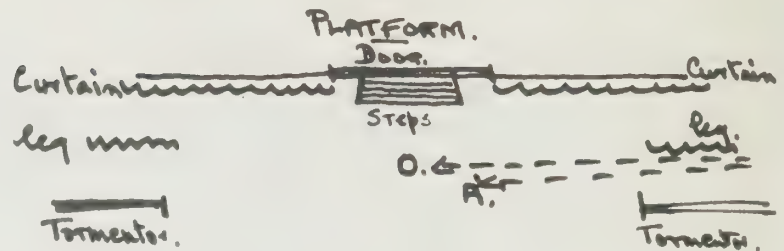
SCENE I — Orchard of OLIVER's house.

Enter ORLANDO and ADAM.]

ORLANDO. As I remember, Adam, it was upon this fashion: bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept: for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his

Right.

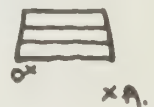
left.



{ Orlando and Adam enter from Down-Stage
left — O. Leading. Cross to Centre Stage, A speaking opening lines.

O. stops and turns to A.

{ O. turn and go up steps, followed by A. (X) turn abruptly at steps.



O. growing anger.

Scornful.

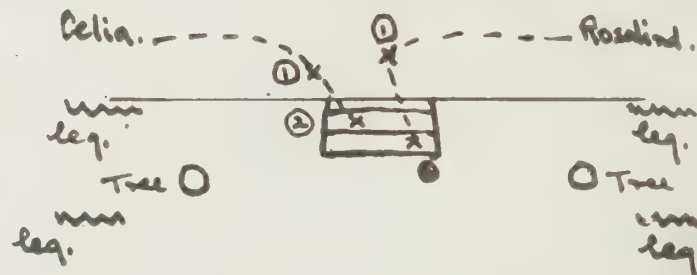
Act I. Scene 2.

Duke's Garden - Terrace with Steps.

Full Sunlight.

Platform across full stage at back.

Backdrop — sky — castle in distance.



SCENE II — Lawn before the DUKE's palace.

Enter ROSALIND and CELIA.]

CELIA. I pray thee, Rosalind, sweet my coz, be merry.

ROSALIND. Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.

CELIA. Herein I see thou lovest me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the Duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine: so wouldst thou, if the truth of thy love to me were so righteously tempered as mine is to thee.

ROSALIND. Well, I will forget the condition of my estate, to rejoice in yours.

Position ①

Rosalind to ② — sit on bottom step — sad.

Celia to ② — sit on 2nd step — Try to Reason with R. and comfort her out of deep love.

R. turn toward C.

and she will have to work out how and when to move the actors from one area to another. She will also be conscious of the groupings which the actors will form. These must be such that the actors are properly related to each other, that they do not cover each other so that the audience cannot see them, that they do not get into ugly straight lines, and that there is a certain attractiveness to the grouping.

Therefore, at the first setting rehearsal, the director will set the business with care and precision and she will explain to the actors why the business has been planned in this way, and why it is important that their movements and positions be just so. She will set the business a little at a time and re-rehearse it for accuracy. The actors and the stage manager should note all instructions in their scripts.

The Players' Contribution

Actors should never be allowed to be slack and lazy when they are rehearsing. They need to be alert and concentrated. Acting is action, it is doing something. It is not pretending to do something. So the director will require that the actors bring to every rehearsal, good energy and attack, good concentration on whatever they are doing, and good posture and voice.

Planning the Business

This does not mean that she wants them to act all over the place, far from it. She should discourage and correct all restless and meaningless movement and gesture. Actors should learn to stand quietly and at ease. Gestures should be in character and should have a meaning and intention just as the lines have and should be used with the same care and emphasis. All of this of course cannot be worked into one rehearsal, it is spread out over a series of rehearsals during which the scene is developing. Once the business has been set, the actors should commit the lines to memory as quickly as possible. The lines and the business should fit together, and should feel right to the actor. If it does not, the actor should say why it feels wrong and different business should be tried. The director should at all times be sensitive and alert to the actors, to their responses and creative impulses, and should encourage and develop these as much as possible. The result which the director will be aiming to achieve will not be that the original pattern of business be rigidly adhered to, but that the right pattern be found and developed and that it be accurately performed at all rehearsals and in performance.

Studying the Lines

Once the actors have learned the lines, a prompter should attend all rehearsals; should hold the book and carefully follow the lines. He notes any mistakes which are made and calls these to the actors' attention at the end of the scene. Actors, once they have become familiar with the lines and the business, may tend to get careless about concentrating on the scene which they are in. This

Enter JAGUES.]

FIRST LORD. He saves my labor by his own approach.

DUKE SENIOR. Why, how now, monsieur! what a life is this,

That your poor friends must woo your company?

What, you look merrily!

JAGUES. A fool, a fool! I met a fool i' the forest. — ①

A motley fool; a miserable world!

As I do live by food, I met a fool; — ②

Who laid him down and bask'd him in the sun

And rail'd on Lady Fortune in good terms,

In good set terms, and yet a motley fool.

'Good morrow, fool,' quoth I. 'No sir,' quoth he. — ③

'Call me not fool till heaven hath sent me fortune:

And then he drew a dial from his poke,

And, looking on it with lack-luster eye,

Says very wisely, 'It is ten o'clock:

Thus we may see,' quoth he, 'how the world wags:

'Tis but an hour ago since it was nine;

And after one hour more 'twill be eleven;

And so, from hour to hour, we ripe and ripe,

And then, from hour to hour, we rot and rot;

And thereby hangs a tale.' When I did hear

The motley fool thus moral on the time,

My lungs began to crow like chanticleer,

That fools should be so deep-contemplative;

And I did laugh sans intermission

An hour by his dial. O noble fool!

A worthy fool! Motley's the only wear.

DUKE SENIOR. What fool is this?

JAGUES. O worthy fool! One that hath been a courtier,

And says, if ladies be but young and fair,

They have the gift to know it: and in his brain,

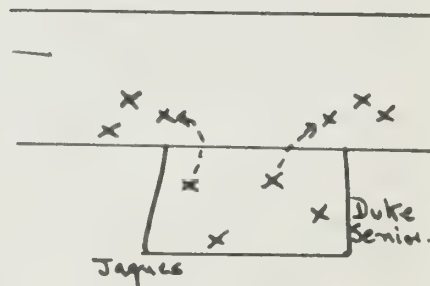
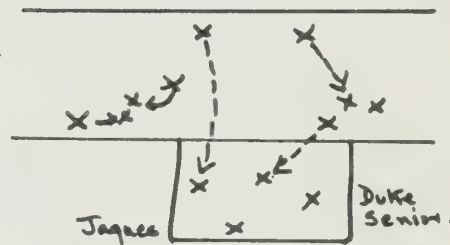
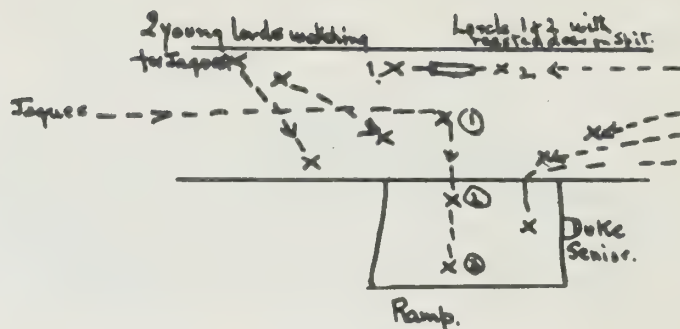
Which is as dry as the remainder biscuit

After a voyage, he hath strange places cramm'd

With observation, the which he vents

In mangled forms. O that I were a fool!

I am ambitious for a motley coat.



is particularly so if they have a small part with only a few lines or none at all. Nevertheless, they have to recognize that it is vital that they be really in the scene whenever they are on the stage. It is necessary for everyone to come on to the stage with good energy and then to play together, not only giving their own lines, but listening to what the other actors say. Listening is very important and will establish the truth and the naturalness of the scene, and from it will arise natural and logical responses.

The Set Takes Shape

All this time while the director is hard at work with the actors, working out the interpretation of the play and the pattern of business, the heads of the departments are at work with their assistants creating the elements which will go to

the visual presentation. For the setting of this particular production the scene designer had planned to use painted back-drops, a few set pieces and a number of cut-outs. She had decided to use a few details which would be historically correct and which would suggest a period, but in the main the quality of the production was imaginative. The cut-outs were a very useful device for this play, where there had to be frequent changes of scenes. They are light and easy to handle, being made of corrugated cardboard reinforced with a light wooden frame and held in position on the stage by stage brace or a bracket stand.

Practical Units are Built

"Props" also were working on units to form part of the visual background of the play. Complete units representing, for instance, rocks or a grassy bank or a tree trunk were built up on low platforms or trolleys so they could be moved easily on or off the stage to change any scene. To make these, "props" used wooden boxes, chicken wire and paper. The boxes were the rocks or other basic formation. Their squareness was altered by changing their shape with chicken wire and this in turn was covered with paper which could then be painted to simulate such materials as the rocks or tree trunks or grassy banks, or whatever was indicated. These set pieces had to be very strong so that the actors could sit on them or stand on them or use them in any practical way as if they were the actual articles which they simulated.

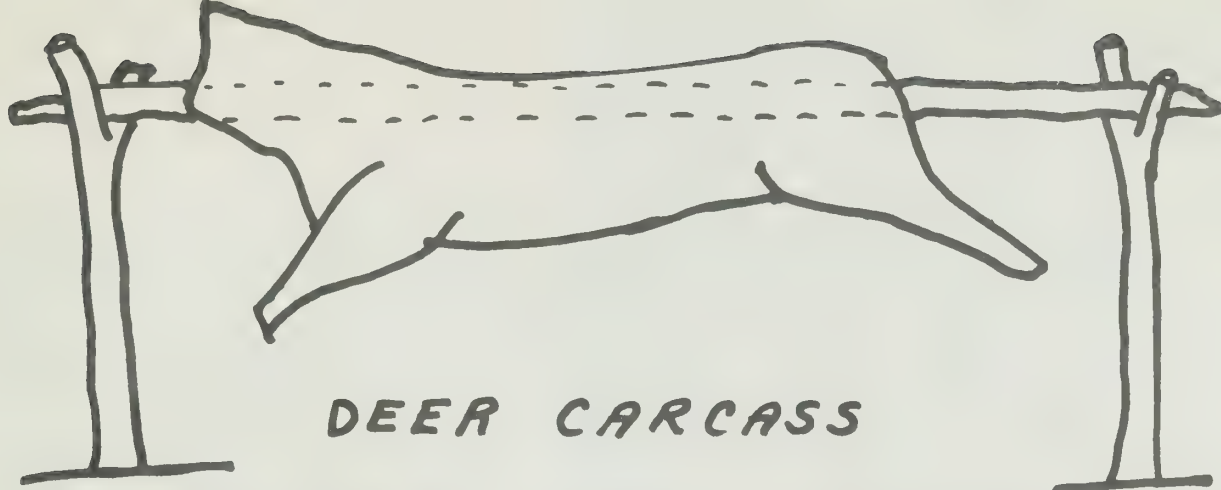
Properties are Constructed

There were a lot of smaller articles too, which "props" were responsible for making; things which couldn't be bought or borrowed from a store, such as drinking horns and the carcass of a deer which is supposed to have been roasted and is brought in on a spit. These things were made by the props department out of papier-mache. This is a very useful technique for creating such articles. The basic mixture is a glue-size to which is added a lot of torn up paper. Cheap wallpaper or rough wrapping paper are the best; newspaper can be used, but it is not as good. The mixture should be of about the consistency of a thickish porridge. A frame or base should be fashioned out of chicken wire and this in turn should be covered with paper or muslin which is moistened with the size and then allowed to dry. After that the papier-mache porridge-like mixture can be patted on and shaped to whatever form is desired. Finally after it has been allowed to dry completely, the article can be shellacked and then painted.

Costumes are Made

For this production, the costume department became literally a hive of industry. There were about 25 actors in the play and most of these required two or more costumes apiece. It takes a lot of willing workers to make a lot of costumes. The sketches which the costume designer had prepared were transformed into costumes complete from top to toe. The hats and the shoes, as well as the





DEER CARCASS

CHICKEN WIRE COVERED
WITH PAPIERE MACHE



actual costumes, were made by the department. The only things which were purchased outright were the tights and these came in a white or neutral tone so that they could be dyed individually to match the costume with which they were to go. The technique which the costume designer adopted in this case was to allocate to each of her helpers the responsibility for one, two, or three costumes according to their capabilities and to the difficulty of the costumes involved. Each worker would be given the design and the materials which had been selected for a costume and when the actors were to be fitted, they reported directly to that worker. The shoes were made of soft leather, or in some cases, of cloth.

Make-Up is Devised

Some preparatory work could be done on the make-up because this is a play in which a great many beards were required and beards can be prepared in advance. If it is properly made, a beard can be taken off and put on again at will and it can be used over and over again in rehearsals, as well as in the performance. The method by which these beards are prepared is as follows. The ingredients which are used are collodion, crepe hair, spirit gum and a pair of scissors. The make-up expert having decided what type of beard is to be made will mark off on the face of the actor the area which is to be covered. This will be lightly greased, then a layer of collodion will be applied to this area. Collodion dries very quickly. As soon as it has dried, another layer is applied, then another and another until four or five successive layers have been built up. This forms the foundation. Then, wisps of crepe hair, a small piece at a time, are stuck to this base with spirit gum. When the entire beard has been built up in the rough it can be trimmed with scissors to the exact shape that is desired. The beard is then complete and can be peeled off. When it is to be put on again, a little spirit gum is applied to the face, the beard is put back and will remain in position as before. This is a great saving in time and expense and a very useful technique where a great many beards are needed.

Rehearsals Proceed on a Plan

If the play is a three-act play, or as in this case a Shakespearean play which has been rearranged into three acts, it is probably that the director's schedule of preparation will be planned to cover about six or seven weeks. It will require about a week, or approximately four rehearsals or readings before the casting is established, and in the next week the first act should be developed. In the week following the concentration should be mainly on the second act and in the next week upon the third and last act, so that by the time that about four weeks have elapsed, the entire action of the play will have been set, all the lines will have been learned and the play should be running. The director will still have about two full weeks before coming to the dress rehearsals. These are very important weeks, weeks in which the director will be working more and more closely upon the build of the play as a whole, upon the process

of intergration and upon developing the pace and rhythm which the play requires.

The Director Checks on Projection

As the play shapes into a closer unity the director will try to move further and further away from it physically, that is to sit further and further away from it, so that she may be in a better position to view it as a whole and to judge the voices. The whole question of voice and projection is tremendously important. It doesn't matter how good the interpretation may be. If the audience cannot hear the lines, the effect is lost completely.



Quality of Speech

Another thing which the director will be alert to is the change in the quality of the speech. Not all speeches are alike, nor should they be delivered in the same manner. Some speeches are dramatic, others lyrical, and the right quality should be developed for each type of speech. At this stage in rehearsals the director should be very careful to allow the scenes to play with fluency and not to break in on them unless the interruptions are absolutely essential.

Tempo is Important

Tempo is another very important quality which must be developed in this last phase of preparation. It is actually the last thing which can be developed because it requires complete sureness and freedom on the part of the actors. There is a right tempo for each scene. Sometimes it is very quick, with cues

Schedule of Rehearsals - "Do You Like It?"

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
First Week Reading		Casting Rehearsal	First Reading		Second Reading	Third Reading	
Second Week Act I.		Setting Action Business	Work out by scenes		Work out by scenes no script allowed	Run of the act	
Third Week Act II.		Setting Action + Business	Work out by scenes		Work out by scenes NO script allowed	Run of acts I + II	
Fourth Week Act III.		Setting Action + Business	Work out by scenes		Work out by scenes NO script allowed	Run of acts II + III	
Fifth Week All Play	Acts I + II	Run of the Play	Run of the Play		Run.	Run.	
Sixth Week Play	Run.	Run.	Run.		Run.	Run.	
Seventh Week Dress Rehearsals + Performances	First Dress Rehearsal Full Run of the Play. With Set + Properties.	Technical Rehearsal Lights - Make-up - Costumes (cost dress)	Full Dress Rehearsal (Uninterrupted Run)		PERFORMANCE		

picked up very quickly. As a matter of fact, cues should always be picked up quickly unless there is a definite reason for a pause, and a pause, if one is used, should be quite clearly marked and preceptible. A pause may be used to indicate a change in mood, or a change in action, but it is placed there as a bridge from one thing that is finished to another that is beginning.

Pace is Essential

The director will probably have to hammer the actors quite a lot during this last week on this question of pace, particularly the picking up of the cues. Actors have a tendency to take a little breather between speeches. This may be all right in life, but on the stage there has to be an artificial sharpness to the way in which the speeches dovetail. It should not be possible to count "one - two" between the end of one speech and the pick up of the next. If the one actor is listening acutely to the other, he should be ready to pick up the cue line exactly so that there are no breaks at all between the speeches.

Dress Rehearsals

The final stage in the rehearsals of a play is that of the dress rehearsals. If the director is fortunate it may be possible to have two or three of these dress rehearsals. In any case they represent a definite stage in production different from any other. It is at these dress rehearsals that the two elements of the production come together and are blended into their final unity:- the prepared work of the actors, their interpretation of the play, and the prepared elements of the visual presentation which have been made to clothe and frame and illustrate the production.

The Sets are Erected

If it is possible to have three dress rehearsals, the first of these should be devoted to the setting up and trying out of everything that has to do with the set and the properties. Everything from these departments should be ready for this dress rehearsal. The flats which form the back-drop should be braced in position. In this production a curtain surround and "legs" - in this case folds of drapery - were used, to frame the back-drop and to form the necessary entrances and exits for the actors from the wings.

The Properties are Assembled

Hand properties which are going to be used should be laid out back stage, preferably by acts, each on a separate table, and these should be systematically checked before the rehearsal by the head of the property department.

The Scenes are Set

Mention has already been made of the fact that for this production, a number of set pieces were prepared and that these were mounted on trolleys which could be pushed on and off the stage at will. The reason for this was that in a play like "As You Like It", or any of the Shakespearean productions where there

Act II Scene 1.

Slow Curtain.

Early morning light - bird song.

Quality of scene should be full of contentment.

Speech Full measured and unhurried.

SCENE I — The Forest of Arden.

Enter DUKE SENIOR, AMIENS, and two or three LORDS, like foresters.]

DUKE SENIOR. Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The season's difference; as the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say
This is no flattery: these are counsellors
That feelingly persuade me what I am.
Sweet are the uses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head:
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones and good in every thing.
I would not change it.

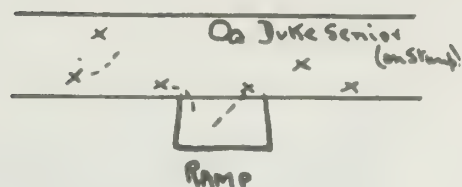
Addressed directly to lords.

Gentle humour, shared with and winning response from lords — end with an easy unforced laugh.

Contemplative — soliloquy quality.

Lyrical — rich contentment.

USE PLAYING AREA 2.



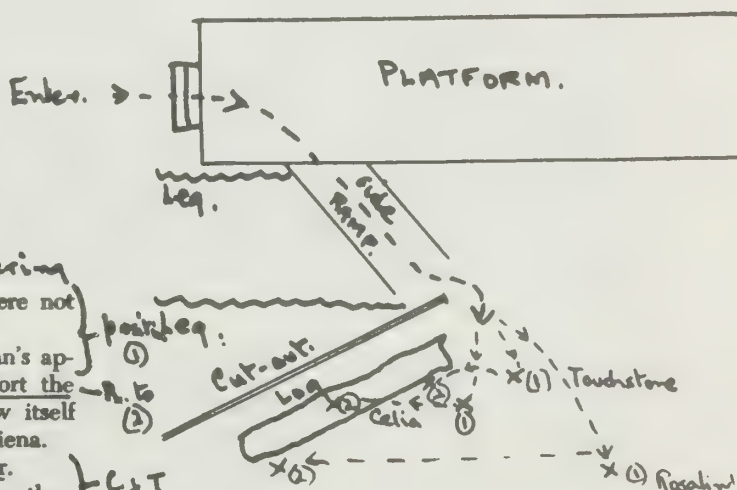
6 lords seated or lying on ground.

Act II Scene 2.

Morning Sunlight dappled with heat shadows.

Bird Song.

USE PLAYING AREA I.



Enter ROSALIND for Ganymede, CELIA for Aliena, and TOUCHSTONE.]

ROSALIND. O Jupiter, how weary are my spirits! Entering
TOUCHSTONE. I care not for my spirits, if my legs were not weary.

ROSALIND. I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore, courage, good Aliena.

CELIA. I pray you, bear with me; I cannot go no further.

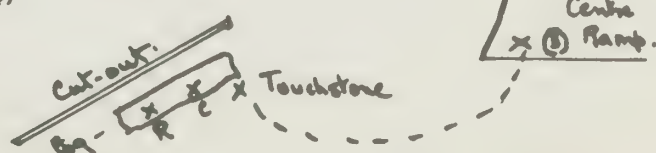
TOUCHSTONE. For my part, I had rather bear with you than bear you: yet I should bear no cross, if I did bear you; for I think you have no money in your purse.

ROSALIND. Well, this is the forest of Arden.

TOUCHSTONE. Aye, now am I in Arden; the more fool I; when I was at home, I was in a better place: but travelers must be content.

ROSALIND. Aye, be so, good Touchstone.

Touchstone to (2)



ROSALIND. A traveler! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to have seen much, and to have nothing, is to have rich eyes and poor hands.

JAKES. Yes, I have gained my experience.

ROSALIND. And your experience makes you sad: I had rather have a fool to make me merry than experience to make me sad; and to travel for it too!

Enter ORLANDO. *Chieftful and Expectant.*

ORLANDO. Good-day and happiness, dear Rosalind!

JAKES. Nay, then, God buy you, an you talk in blank verse.

[Exit.]

ROSALIND. Farewell, Monsieur Traveler: look you lisp and wear strange suits; disable all the benefits of your own country; be out of love with your nativity and almost chide God for making you that countenance you are; or I will scarce think you have swam in a gondola. *Why, how now, Orlando! where have you been all this while? You a lover! And you serve me such another trick, never come in my sight more.*

ORLANDO. My fair Rosalind, I come within an hour of my promise. *Rosalind to ⑤*

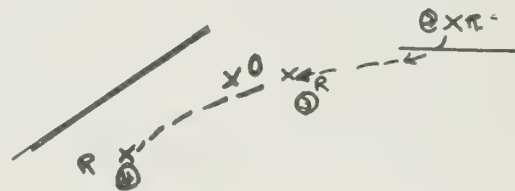
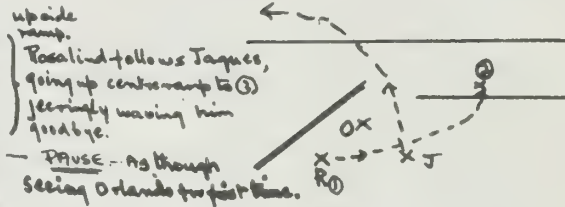
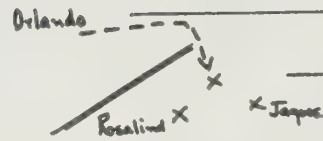
ROSALIND. Break an hour's promise in love! He that will divide a minute into a thousand parts, and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant him heart-whole. *Rosalind to ⑤*

ORLANDO. Pardon me, dear Rosalind.

ROSALIND. Nay, an you be so tardy, come no more in my sight: I had as lief be wooed of a snail.

ORLANDO. Of a snail?

ROSALIND. Aye, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman: besides, he brings his destiny with him.



are a number of short scenes it is very undesirable to have to lower the curtain before and after each one of these. The device which the designer and the director had decided upon was to divide the stage into a number of playing areas, each of which could be developed as a little separate scene by the use of a cut-out and of one of these built up units, that is, one corner of the stage could have a built up setting with rocks and another with a grassy bank and so on. Each of these little areas could be used separately for a short scene. On such occasions the cut-out and the set piece would become the backing for the scene. At the same time they were so developed that when it was desirable to use the stage as a whole for one of the larger scenes, all of these units merged into a general picture.

The Stage Manager Takes Over

During this first dress rehearsal the stage manager begins to take over the responsibility for the production on the stage. The director and the scene designer sit in the house and check upon each scene as it is played. If there are to be any corrections, notes are made. If the results are as they were planned, they will be okayed as being finished and ready for performance.

The Lights are Focussed

At the second dress rehearsal the lights will be set, costumes will be checked and so will the make-up. A lighting rehearsal is always a very difficult and exacting procedure and if the director is wise, she will dispense with any attempt at doing all the lines at this rehearsal, and will concentrate upon the technicalities involved. As each scene is lit use will be made of whatever equipment is available, spots and floods to pick up the specialized areas and more general elements like the foot-lights and the borders for the general lighting. The control of the lighting will be handled by the electrician at the switchboard who will be in a position to dim the lights or to increase the volume if he has the necessary controls. The lighting should be set for each scene with a great deal of care and when it is finally approved by the director and the scene designer, both the electrician and the stage manager should make a note on their lighting plots as to what lights have been used, their positions, and their intensity for that particular scene.

The Costumes are Fitted

When the lights have been set for the scene, then the costumes should be tested in those lights and at the same time they should be checked for any imperfections which should be corrected. For this purpose the costume designer should also be sitting in the house and an assistant should be on the stage with a note-book and should take notes of any alterations to be made.

The Make-Up is Tested

It is wise to try out the make-up, particularly character make-up at this dress rehearsal. If there are any faults, now is the moment to pick them up and to make the necessary changes. All make-ups should be checked by the make-up department, though it is desirable that each actor should be trained to put on their own make-up and should not be dependent upon the department actually to make them up for performance.

The Last Dress Rehearsal

The third dress rehearsal should run as far as possible without interruption just as the performance will do. The test now is, does everyone know his job and will he do it with exactness and will all the parts of the production dovetail to make a smooth performance? The stage manager will be in full charge. It will be his business to check each scene before the curtain rises, to be sure that nothing has been omitted.

Curtain Calls are Rehearsed

At the end of the rehearsal before the actors are allowed to dismiss, if it is desirable that there should be a curtain call, the curtain call should be set and practised. A curtain call should never be left to chance. It is part of the last act of the performance and each actor should know exactly what his position on the stage is and what his action is if any action on the part of the

actors has been decided upon.

The Curtain Rises

Finally we come to the opening night. The director will now have no active responsibility for the performance, but it is probable that she will like to assemble all the cast at some time before the curtain goes up and to give them a last little talk, either of encouragement or of good wishes, and to re-remind them of a few of the essential points such as playing together, listening to each other, having good voice and action and such like. If the production has been well prepared, if the team spirit has been well developed and if everybody has done their part, then the performance should be set to go forward with good speed, good spirit and good result.



'AS YOU LIKE IT'

LIGHT PLOT.

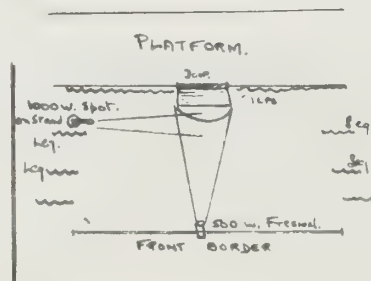
ACT I Scene I.

INTENTION OF LIGHTING.

Thunderstorm off.

Pool of light on steps and door - up centre stage.

Single beam of Sunlight from Stage Right, illuminating faces of actors entering on curtain stage right



Specific Illumination.

Front Border Spots. 500 watt spot (Fresnel) No. 6. 6 ft circle focussed on foot of door. Splash from floor to illuminate door.

Stage Floor. 1000 watt spot on stand. Spot on Stand. Behind 2nd key. Stage Right focussed on faces of actors in front of door.

General Illumination.

Footlights Nil.
F. d. e. s. Nil

Dimmer Handle No.	Setting.
11. ✓	9. ✓
12. ✓	8+ ✓

CUES.

Front Border Spot up at curtain.
Bring in Floor Spot as curtain rises



BIBLIOGRAPHY

A. BOOKS AND PAMPHLETS

Featuring Fitness. A catalogue of the publications of the Physical Fitness Division. Revised semi-annually.

Here's How To Do It and Supplement No. 1. Annotated catalogues of the films and filmstrips.

Simplified Staging. Detailed information on stage settings, illustrated with line drawings based on the frames of the filmstrip of the same title.

Simplified Stage Lighting. An expansion of the information covered by the filmstrip of the same title teaching some of the simple techniques of stage lighting. Illustrated.

Information Sheets. Describing all films and filmstrips mentioned in this leaflet are available from the Physical Fitness Division; the National Film Board, Ottawa; and the fitness and recreation offices in the provinces.

B. FILMS

On Stage: (B and W; 30 min.; Eng. and Fr. 1950)

This film for beginners is the story of how a dramatic group in a small community enjoyed putting on its first play. The film follows the group through all the steps of play production from the choice of a cast to the opening night. It contains many hints and suggestions about every aspect of play production.

The responsibilities of everyone concerned with the play are shown in detail. We see how the director organized the production and how he conducted the rehearsals. Much attention is also given to the behind-the-scenes activities of costuming, set designing, and property management. Even the duties of the publicity committees are explained. The story of a first play that was staged successfully by beginners, the film is an interesting and enlightening introduction to play production for any community group.

Prelude to Performance: (Colour and B and W; 57 mins.; Silent; 1950).

An amateur drama organization, shows in film, how it organized and carried through a production of Shakespeare's "As You Like It". The film portrays the co-operation essential between the many groups of people engaged in this business of play production. It was produced by the Motion Picture Division of the London Little Theatre and adapted by the National Film Board for general use. Background and Information sheets concerning this film are available in both English and French.

C. FILMSTRIPS – THE STAGECRAFT SERIES

No. 1 – Simplified Staging: (B and W; Silent; 61 frames; reading script; Eng; and Fr.; 1950).

This is a black-and-white filmstrip, containing basic instructions for constructing stage sets with drapes, plastic units or full scenery. The strip also explains how to handle curtains and how to build, cover and paint flats.

No. 2 – Stage Settings: (Colour; Silent; 16 frames; reading script; Eng. and Fr.; 1950).

This filmstrip shows how colour and stage settings are used to create mood, accentuate stage design and to create an illusion of space.

No. 3 – Simplified Stage Lighting: (Colour; Silent; 34 frames; reading script; Eng. and Fr.).

This colour filmstrip uses typical stage sets to illustrate how a variety of effects can be achieved by skillful lighting of the sets and the players. Shown are coloured lighting, strip lights, floodlights and spotlights. Diagrams are included for the construction of home-made lights. How colour illumination affects makeup is shown and suggestions are made for adjustments.

NOTE: No. 1 and No. 2 may be obtained as 1 strip if desired. In the combination filmstrip No. 2 appears as a coloured supplement to No. 1.

Additional information may be obtained from the Fitness and Recreation Consultant Services, Department of National Health and Welfare, Jackson Building, Ottawa, and from your provincial Fitness and Recreation Department.



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